crags, streams, trees, and lakes. Frequently doorways, some of them circular, afford vistas of other sections of the garden. Walls with or without lattice work are added to the picture. Water is essential and is directed into pools, often lotus-covered, or into running streams. The Chinese gardener is a master of the art of dwarfing trees and of training them into shapes to suit his purposes. He rejoices, too, in little hills crowned with small pavilions. Summer-houses, rustic bridges, and walks laid out in zigzag or winding designs are customary.

The range of flowers and decorative shrubs and trees utilized by the Chinese is not so wide as the rich flora of the country would give reason to expect. The Chinese, however, cultivate a fairly large variety. Even in the poorest homes a flowering plant or two will often be seen, and the courtyards of inns and shops frequently have one or more of them. Avenues of trees are often planted as an approach to a tomb or a temple, many a tree is protected from the woodsman's ax by a wayside shrine, and, as we have seen, Buddhist and Taoist monasteries are usually embowered in groves. The Chinese have floral calendars and watch eagerly for the appearance of the first blossoms on certain trees and shrubs and may go in parties into the country to see them. Flowers have been favorite subjects for poems and paintings.

SCULPTURE

In China sculpture has not usually been regarded so highly as have been some other branches of art—as, for example, painting. Few names of sculptors have, accordingly, come down to us, unless they are famous for other reasons. Yet much of Chinese

sculpture, even though the work of unknown artisans, has been noteworthy, and the total quantity is enormous.

Chinese sculpture, as we have seen, reached its apex in the T'ang, under the inspiration of Buddhism. However, it has not been confined to Buddhist subjects nor is it entirely a Buddhist creation. It was found at least as early as the Shang and a good many examples have survived from the Han, before Chinese art had been much affected by the foreign faith.

In themes Chinese sculptors have shown a great variety. They have not been much interested in the human form as such. Of course they have depicted it extensively, and there have been